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SATURDAY REVIEW OF LITERATURE
3 NOVEMBER 1951

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UNIVERSIT
Time's Arrow
and Evolution
By HAROLD F. BLUM
Dr. Blum uses "time's arrow", the second law of thermodynamics, as a key concept to show how the nature and evolution of the nonliving world place limits upon the nature and evolution of life.
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Nature.
Two of the most revered of American writers o
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A Dream Come True
NORTH WITH THE SPRING. By Edwin Way Teale. New York: Dodd, Mead & Co. 366 pp. $5.
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By DONALD CULROSS PEATTIE
HE subtitle of this book is "A Naturalist's Record of a 17,000-mile Journey with the North-American Spring." "When we talked over our plans with friends," says the author, "we discovered that our dream was a universal dream. They, too, had be guiled themselves, on days when winter seemed invincible, with thought of lifting anchor and, leaving everyday responsibilities behind, drifting north with the spring."
Indeed, the present reviewer's dream for many years has been to write a book on this very subject. Now it is written for him, written beautifully, and written out of a wide knowledge of nature, including insects, rep-

tiles, batrachians, as well as the birds, flowers, and trees in which everyone takes an interest.

More, it is superbly illustrated with photographs, each with the Teale touch upon them that has made them a by-word for excellence. There are millions of photographers in this country; many turn, at times, to nature subjects. But, strangely enough, the camera never seems to record anything that is not in the brain of the man who opens the shutter. Most people's out-of-doors photographs have nothing to tell us about nature, because the photographer did not really know any-

Donald Culross Peattle is the author of "The Flowering Earth," "Singing in the Wilderness," and numerous other • books on nature.

thing himself he was just captivated by some scenic composition, some quaintness or appeal of an animal, some freakish bit of driftwood. Mr. Teale, who knows his nature more widely, it is likely, than any other professional photographer, cannot open his shutter without capturing a wealth of truth. His pictures are clear as morning in their statement, and their beauty is not artificially created with lenses and printing and contrived compositions that soften an sweeten what they touch, but are genuine, their beauty arising where true beauty must, out of the order and meaning, the function and the rightness of things. A lonely shell beach, beach grass blowing, the fierce, glassy stare of a burrowing owl, grackles on lily pads, the hovering of gull, the silence

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Many people on their annual migra tion from Florida in the winter to. their homes in the North make a jour-

ney like Mr. and Mrs Teale But the Teales took four months to it, where. most people try to make it in four days. They stayed from two days to tivo weeks in places that interested them and what places! In Florida they visited Sanibel Island, the shell-collector's paradise, the Kissimee prairie and the Lake Okeechobee dis trict; and the "big scrub" about which the lovely juvenile "The Yearling was written, and where the Teales vis ited its author, Marjorie Kinnan Raw linga. In Louisiana Mr. Teale viewed from the air the Mississippi delt where I spent some of the most vivid months of my childhood; in Georgic they explored the enchantments of the Okefenokee Swamp, one of the health iest and most beautiful spots in the South; in South Carolina they visited Bull's Island sanctuary, a spot I shall never forget for its snowy egrets and black vultures, like angels of good and evil, sailing silently above the scraggly cypress, while our dugouts slid through the alligator-infested waters and the Negro boatmen conversed in Gullab instead of English. April found th Teales in North Carolina, visiting Pearson's Falls near Tryon for it trilliums, and down on the coast the famous savanna near Burgaw in the Cape Fear region, covered with insec tivorous pitcher plants, aundews, and Venus's-flytraps. In Tennessee they visited the mysterious Nickajack Cave and the Great Smokies--the only East ern mountains that ever touch those of the West for grandeur. The Diama Swamp-which is not dismal but ten derly lovely-and the Blue Ridge mountains at Jefferson's home drew the Teales in Virginia. They stopped ip the New Jersey pine barrens,, pald the inevitable pilgrimage to Thoreau's Walden Pond, visited the Cape Cod dunes, and ended up, very appropri-utely, on the longest day of the year (the end of spring) in the lovely "al-pine gardens" atop Mount Washington. Through the pages of this delightful

travel book flit warblers by the scores, each vivid as a jewel, definite of voice, in Mr. Teale's descriptions, as so many famous opera stars. Flowers expand their gleaming petals before us; we see insects dart; we hear the songs of all the different frogs, tree toads, and

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Tribute to a Tradition

AUDUBON'S ANIMALS The Quadrupeds of North America. Compiled and edited by Alice Ford. New York: Studio Publications, in association alth Thomas Y. Crowell Co. 222 pp. [AD] $12.50.

By IVAN T. SANDERSON

THIS beautifully produced volume nearly approaches, if it does not actually achieve, perfection in both the art and technique of modern publishing that it leaves this reviewer in a somewhat schizophrenic frame of mind. One might easily, over-emphasize this aspect of the work and this would be grossly unfair to Alice Ford, who is the compiler and editor, and also the authoress of a considerable body of the fluent and interesting historical text contained therein. To do so, moreover, would be the more reprehensible because .her contribution is only a condensed end-product of years of masterly and original research into the subject, which warrants the utmost praise and full recognition.

There comes, then, still a further conflict of mind. It is necessary to present for the edification of potential readers of this book certain observations unbiased or otherwise, in accordance with the license permitted reviewers in a democracy-not only upon the compiler's achievement, but also on that of the original work' presented. It so happens that this reviewer holds opinions on the latter that appear to be widely at variance with those held by almost everybody else. For this reason they may be held by the great Society founded in his name,

When it comes to the popular modern practice of practically deifying Audubon as a depictor of animals procedure that has become a regular cult, like that of Gilbert and Sullivan, for the mere appreciation of which formal attire seems now to be required it becomes essential to take

worth recording.
Jean Jacques Audubon, as a personality, fills a unique niche in our cultural tradition. He is also virtually immortalized as the original conservationist and the greatest animal artist. Apart, however, from a few somewhat offhand and half-hearted murmurations, such as those noted by Miss Ford on page 47 anent the probabl extinction of the American bison, Au dubon's writings are singularly lack ing in any vision of the desperate need for planned conservation that both this and every other country were to face only a century later. This in no way detracts from the expressions he did leave for us on this subject, nor from the magnificent work being done Ivan T. Sanderson is the compiler of an anthology, Animal Tales," and the author of "How to Know the American Mammals," which is reviewed in this issue on page 14.
issue with the whole current trend. Audubon was in some respects a modest man, and like all born artists was often dissatisfied with his products, but he was assured to the point of bumptiousness that nobody could, or ever would, match his skill in portraying the exact likenesses of the animals he drew and painted.
What is good or bad art constitutes substance for a discussion that can probably never be solved to anybody's satisfaction, but the shape of an animal can be very readily decided by a camera. Moreover, the poses, attitudes, and expressions that an animal can adopt are determined and limited by its very musculature and general body structure. Despite Audubon's boasts, his method of squaring off his paper, his camera-lucida, or anything else, we defy anybody, artist or even taxidermist, to twist a bobcat or a lynx into the grotesque poses, or to cross their eyes to the extent that this great master did in the plates reproduced in this book. And this goes for the majority of Jean Jacques Audubon's

products, but not to anything like the same extent for those of his industrious son John Woodhouse Audubon, who actually painted many of the plates in this work

The artist and art appreciator may admire the work of this remarkable man to th fulness of their emotions and the

hilistine may and probably should do likewis but any who either concurrently or solely may be interested in the beauty of anim form as it actually is in nature shou beware of appraising these pictures as anything other than compre mise between the formalized spor art of the nineteenth century and worst efforts of contemporary caricaturists.

None of this detracts from the fasci nation of Audubon, any more than the lack of perspective detracts from cer tain more glorious phases of Ancient Egyptian art. Nor does it take any thing away from the beauty and inter est of this book. On the contrary, now that Miss Ford has so sensibly grouped the originals in a proper order, thus bringing all the squirrels, cats, rab bits, etc., together, instead of leavin them scattered at random as they wer in the first two, and only other ed tions of the work ever published, w can for the first time really asser these works in their proper perspec tive. All the plates published in th original folios and many other de lightful little sketches that Miss For has brought to light by her painstak ing researches are herein presente in masterly sequence that does muc to add to the readability of the book The whole should stand as a monu ment to all who would attempt simi lar works.

From the book:

"American Mink, Male and Female," a water color by J. J. Audubon

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A Baedeker for Naturalists

HOW TO KNOW THE AMERICAN MAMMALS. By Ivan T, Sanderson. Boston: Little Brown & Co. 184 pp. [AD] $2.50. Also published by New American Library, New York, in a paper-bound edition at 35ç.

By DONALD CULROSS PLATTIE

SOME DOZEN of years ago Ivan T. Sanderson, a young Britisher, delighted American audiences with his "Animal Treasure," a book on tropical nature whose title gave a hint of its spirit, infused as it was with the wonder and beauty of life. That book and its successor proclaimed a naturalist with a fresh, most unprofessorial approach and a writer of real talent. More, there were Mr. Sanderson's poetic and surprising illustrations to charm us further.

The present volume is an effort of quite another sort, without the intimate qualities by which Mr. Sanderson has taught us to know both nature and himself. It is a field guide or pocket-sized book on the mammals of the United States and Canada, including even the whales far out at sea, and the jaguars and ocelots that are glimpsed fleetingly by a few ranchers and hunters of the Rio Grande valley. Compact in all dimensions, this would make a pleasant little volume to take on a vacation or carry on a stroll through woods or fields. It would quickly tell you quite a number of things you might wish to know about the mammals you are likely to meet, and might arouse enough interest in those you are unlikely to see to send you on their quest. Especially good is the brief introduction which asks the questions: who are the mammals? and, where are

well as a few pages of silhouettes animal tracks.

The aim of the book, by which alone we may judge it, appears to. be to assist the complete beginner in identifying our native mammals, in an approximate way, and to throw out a few of the interesting things there are to tell. In this it succeeds. Most of the species dre, given a page, some half a page,

the mammals?-and answers them. Perhaps the most appealing feature is the full-color illustrations by the late distinguished Louis Agassiz Fuertes, as fine a combination of artist and scientist as we have had since Audubon. There are also many drawings in black and white by Mr. Sanderson, as none more than two pages. Sometimes several species are considered together, where closely related, without being wholly disentangled. Almost no technical words appear or can be acquired, and frequently not even the scientific names are given, though when used they are construed by syllables and roots into English equivalents, always helpful to the understanding and memory. No subspecies are distinguished. This too makes for simplicity-to the point of over-simplification.

As a manual of the subject, Mr. Sanderson's volume is below the standard of usefulness set by such an indispensable little work as the "Field Book of American Mammals" by Harold Anthony. And seldom does Mr. Sanderson manage to stand up a living quadruped as the running, breathing, hungering, fighting, gestating organism that it is. For a book like that one should own Victor Cahalane's vivid "Mammals of North America." The fact is that Mr. Sanderson's chosen subject has been chosen many times, by many good naturalists. Thus his book, like any other new book on an old subject, must stand comparison with the best in the field. It must also be judged by comparison with the best that the author himself has shown that he can do. In Mr. Sanderson's case that is a high standard. But one would not always know from reading these pages that the author possessed a wealth of field experience. Rather does he sound like a well-trained museum lecturer taking a crowd of us from one handsomely mounted specimen to another, pausing before each to deliver a lucid, reliable, brief account.

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"Executive, tax legislators, and the public alike will profit from this much-needed understanding of the present and future effect of taxes on executives and, through them, on the whole economy made available by Professor Sanders." L. R. Boulware
+ Management R 40:713 N '51 650w
SANDERSON, IVAN TERRANCE. How to know the American mammals. 164p 11 $2.50 Little
599 Mammals
51-12825
A fleld guide book, or identification manual, describing briefly (from a paragraph to two pages) the mammals of the United States and Canada. Many illustrations including line drawings by the author and full color plates by Louis Agassiz Fuertes. Index.
Booklist 48:26 S 15 '51
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Reviewed by Bob Becker
Chicago Sunday Tribune p33 D 2 '51 40W
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men to another, pausing before each to deliver a lucid, reliable, brief account. D. C. Peattie
Sat R of Lit 34:14 N 3 '51 700w
Wis Lib Bul 47:210 S '51

SANDOZ, MAURICE YVES. On the verge; il. by Salvador Dall. 127p $4.50 Doubleday 50-11654
Four stories, all of them about madmen of varying degrees. Contents: The tsantsa; Mr. Rabbi; The trap; On the verge.
Kirkus 18:583 S 15 '50 160w
"Set in very large type, but not recommended as bedtime reading for convalescents." E. F. Walbridge
Library J 75:1903 N 1 '50 70w
"Sandoz has had peers, but not many, and for a really apt reviewer, page Mr. Poe." L. T. Nicholl
NY Herald Tribune Bk R p4 D 24 '50 420w
"If he made this translation himself (he has written at least one book in English), Sandoz has done a spanking good job. Only a few clichés and a few exclamatory sentences, which sound a bit naïve in English, hint at the non-native hand. Even these could have been deliberate." Horace Reynolds
NY Times p29 N 19 '50 360w
"This is one of those books frankly designed to end up on coffee tables in modernistic studios, or discreetly gracing corporation waiting rooms. It is the third in a series of successful collaborations between Sandoz, who writes quietly macabre tales, and Dall, whose style is admirably suited to illustrating them," D. F.
+San Francisco Chronicle p16 Ja 7 '51 300W

775

SANDYS, NICHOLAS. Starset and sunrise. 202p $2.50 Sheed 51-12360
First person narrative of the life of Marjorie Chatham, born to an English gypsy couple, educated in a Catholic convent, making her way to film stardom by being the mistress of many men. Eventually a change of heart takes place, Marjorie returns to the church, and at the end of her story is dying of tuberculosis after trying to prepare herself to play the role of a saint.
Reviewed by Riley Hughes
Cath World 174:155 N '51 140w

"Sandys has drawn freely on his considerable experience as an actor for the rich background of this novel. One of its merits is the satisfying subtlety with which his own contempt for the politics, strut, and false grandeur of the movies shines through Marjorie's enthusiastic account." Sister Mariella Gable
+Commonweal 54:581 S 21 '51 470w
"Mr. Sandys keeps his heroine credible and amusing while presenting the inside workings of motion picture studios with a great deal of authority." J. C. C.
+Springf'd Republican p5C S 23 '51 40w
SANFORD, MRS AGNES MARY (WHITE).
Oh, watchman! 217p $2.75 Lippincott
51-9040
Tim Lawrence was just out of a veterans' hospital, where he had been for months. On the night of his return he went to a dance without his brace, fell and broke his leg again. Then he was back in the hospital, this time with his morale in bad shape. The story is of his recovery thru the lovel of a nurse, and the help of a visiting Gray Lady.
Booklist 47:238 Mr 1 '51
"Religion has been aware of this therapy for a long time. It is a pleasure to see it crystallized into sustained and intelligent narrative form. A good many novels of this nature have appeared during the last 20 years, but most of them are hopelessly sentimental. They fail in both the requirements of sound fiction and sound religion. Here is a novel that succeeds at both points. To read it is to feel very much better about life in general." Clarence Seidenspinner
+Chicago Sunday Tribune p6 F 25 '51
450w
"The significance of the idea carries over, and for those who are ready for it, is self-applicable. But the manner of the telling is sometimes artificial, and the characters-particularly the Grey Lady and the Jewish boy who has made the system his own-are almost too good to be true. A book to watch, however, and one which has constructive power."
+ Kirkus 18:660 N 1 '50 260w
"Inspiring. hopeful novel through
both men and women of draft age, especially, may find courage." E. P. Nichols
which
+ Library J 76:40 Ja 1 '51 80w

"Oh, Watchman!' presents a case history in the guise of fiction, its appeal being mainly to those interested in the ideas that the author outlined in 'The Healing Light." "
NY Herald Tribune Bk R p19 Ja 14 '51 130w
Reviewed by Edward Fenton
NY Times p23 Ap 8 '51 120w

SANFORD, TRENT ELWOOD. Architecture of the Southwest; Indian, Spanish, American. 312p pl maps $6 Norton
720.979 Architecture-Southwest
50-10641

"For two thousand years the American Southwest has been the scene of a continuous building tradition. This is the story of the cliff dwellings and pueblos of the pre-Spanish Indians; of the Spanish conquest and the building of missions, churches, and presidios; of the westward expansion of the Americans with highways and cities. The book, which covers Texas, New Mexico, Arizona, and California,

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